THE CAPE PLAYHOUSE

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Week of July 18

1927

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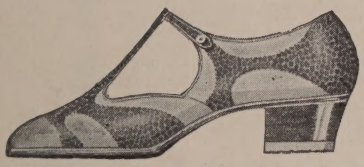

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Hyannis, Mass.

WEEK OF JULY 18

GUARANTORS FOR THE CAPE PLAYHOUSE

THE Cape Playhouse believes firmly that the public is willing to pay for what is good in the Theatre, and with this idea in mind no solicitation of gifts or donations has been made. The theatre's expenses are heavy, however, and since a number of persons have asked what they might do to further the work of the Playhouse, and how they might help to establish eventually an art center of note at Dennis, the Cape Playhouse suggests that these persons become guarantors of the Theatre to the extent of agreeing to purchase two hundred and fifty dollars worth of tickets during the present season. It is requested that the sum be placed at the disposal of the theatre at once, and that tickets be ordered at the box-office, to the extent of this sum, as they are needed. In this way the Cape Playhouse feels assured of the interest and support of its patrons, and is not placed in the position of being subsidized entirely through the generosity or goodwill of the public. It permits the Cape Playhouse to return value for value, and at the same time gives the management some idea of what financial obligations it might still undertake this season in securing for the Cape fine actors, fine plays, and fine productions; what it might do toward establishing a Junior company for the development of talent among the young people of the Cape, and what it might do toward establishing a small gallery for the exhibition of paintings, etchings, sculpture and other work of the artists of the Cape.

If you are interested in becoming a Guarantor of the Cape Playhouse activities, kindly see Mr. Moore.

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Already, twenty-two summer homes have been erected on large homesites landscaped by Olmstead Brothers.

Though you may not be interested in purchasing, a visit to this complete colony so delightfully situated and permanently guarded against annoying encroachments, will give you enjoyment.

Hyannis Office, 553 West Main Street
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Week of July 18th

BASIL RATHBONE AND VIOLET KEMBLE COOPER

in

"THE GRAND DUCHESS AND THE WAITER"

by Alfred Savoir

PERSONS IN THE PLAY

Albert (The Waiter)	BASIL RATHBONE
Matard (Hotel Manager)	H. A. ZANTOW
The Grand Duchess Xenia	VIOLET KEMBLE COOPER
The Grand Duke Paul	FREDERIC WORLOCK
Countess Prascovia Avaloff (Her Lady in waiting)	JANE BURBY
The Grand Duke Peter	LEONARD MUDIE
Cloche (A Jeweller)	LAWRENCE CECIL
Monsieur Hess (President of the Swiss Republic)	EGON BRECHER
Henriette (Her Maid)	ISABEL LAMON
Prince Barovski	WILDAN BEER
Baron Nikolaievna	PAUL LANE
Baroness Anna Nikolaievna	NANCY BEVILL
A Lady Guest	MATILDE BARING
Her Escort	PETER BROCCO
Another Lady	MARI WORTH
A Man	PERCY WILLIAMS

Dancer, Musicians, Guests, and Waiters

SCENES

Act I Terrace of the Palace Hotel, Montroux, Switzerland.

Act II Dressing Room of the Grand Duchess. Same Hotel. Three months later.

Act III A night club in Deauville. Eighteen months later.

Directed by Egon Brecher

Scenes Designed and Decorated by Ouida Bergere, assisted by Mari Worth.

Technical Director, Herbert Lutz Stage Manager, Samuel Selden

Performances every evening, except Sundays, at 8:45

Matinees every Saturday, at 2:45

Lingerie and Tea Gowns by Vera Sanville, Hyannis

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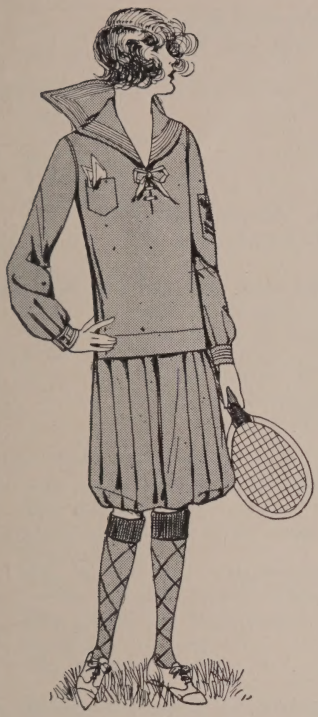

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Week of
AUGUST 1st

"Outward Bound"

with

BASIL RATHBONE

and

VIOLET KEMBLE COOPER

THE MARIONETTE THEATRE OF REMO BUFANO

Program for TUESDAY, JULY 19th -- MATINEE 2:45

TWO SLATTERNS AND A KING. *by Edna St. Vincent Millay*
Done in the style of the old Morality Play.

THE CHARACTERS IN THE PLAY:

The King
Tidy
Slut
Chance

Minuet Dance by M. and Mme. Allegretti-Allegrino

RUMPELSTILSKIN. *Dramatized by Remo Bufano from the famous fairy tale of the same name by the Brothers Grimm.*

In six scenes.
Scenes 1 to 4 In the King's Palace.
5 - In the land of Rumpelstilskin
6 - In the King's Palace

CHARACTERS IN THE PLAY:

The King
Peter, the King's servant
The Miller
The Miller's daughter
Rumplestilskin
The Priest

TWO SLATTERNS AND A KING: First time done with puppets by special permission of the author, Miss Edna St. Vincent Millay. Two Slatterns and a King was first produced at Vassar College where Miss Millay was a student and later professionally at the Provincetown Playhouse in New York. When it was done in New York Miss Millay played on several occasions both of the parts Tidy and Slut herself.

RUMPLESTILSKIN, in the repertoire of the Marionette Theatre of Remo Bufano will have its premier at the Cape Playhouse at Dennis. In his dramatization Mr. Bufano has aimed to keep as closely as possible to the fairy tale. We believe you will find that the marionettes are true portrayals of the Grimm characters.

FROM RUMPELSTILSKIN:

"Turn wheel spin spin
Spin, spin, spin, spin
Straw go out and gold come in."

"Sleep sleep sleep
On a wheel of stars
Bright white night stars
Peep sleep peep
Creep sleep creep
In my baby's eyes
One is shut the other cries
Sleep sleep sleep
Close both his eyes
On a wheel of stars
Sleep baby sleep
On a wheel of stars."

"No one knows, no one knows
She will lose and I will win
No one knows, no one knows
My name is Rumpelstilskin."

Program for FRIDAY, JULY 22nd -- MATINEE 2:45

TIME: Approximately 1½ hrs.

THE FROG PRINCE

In two acts.

Act 1. In the garden of the king's palace by the golden well.
Act 2. In the dining hall of the king's palace.

CHARACTERS IN THE PLAY:

The Frog
The Princess
The King
The Royal Cook
The Prince

THE GIANT OF THE ENCHANTED VOICE

In seven scenes.

Scene 1 - Palace of the Giant of the Enchanted Voice.
2 - Hall of Marsilius' Palace.
3 - Charlemagne's Court.
4 - Walls of Paris.
5 - Throne Room of Charlemagne's Court.
6 - Abode of Maligigi, the Magician.
7 - The Walls of Paris.

CHARACTERS IN THE PLAY:

The Giant of the Enchanted Voice
The Slave to the Giant
Marsilius, the Spanish King
Charlemagne
The Knights of Charlemagne: Orlando, Rinaldo, Astolfo, The Third Knight, The Black Knight, Oliver.
The Queen of Charlemagne
Maligigi, the Magician
The Devil

Program for TUESDAY, JULY 26th -- MATINEE 2:45

THE FISHERMAN AND HIS WIFE

In four scenes.

Scene 1 - The Seashore.
2 - The Hut—The Seashore—The Cottage.
3 - The Seashore.
4 - The Seashore. The Hut.

CHARACTERS IN THE PLAY:

The Fisherman
The Fisherman's Wife
The Enchanted Fish.

POTPOURRI. (Musicale)

Orlando and the Hippogriffe.

In two scenes.

Scene 1 - In the Forest.
2 - In another Forest.

CHARACTERS IN THE PLAY:

Angelica
Medoro
Orlando
The Steed
Maligigi, the magician
Hippogriffe

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THE CAPE PLAYHOUSE AT DENNIS

An Interesting Possibility for the Future

WITH the idea that the Cape Playhouse at Dennis might easily be made a fine source of culture and education, of inspiration and helpfulness, and of wide accomplishment, a number of possibilities are now under consideration, and one of them is the idea of a Junior Playhouse.

In a few instances, some of the more successful theatre organizations,—such as we hope we shall have at Dennis,—have carried out the idea of a group of junior players, working, not in conjunction with the mature and professional group, but under their guidance and inspiration, and producing plays of their own, acting, staging, and costuming them quite independently of the major group.

In the case of most of these organizations, however, it has been the plan to charge a large tuition, and though commensurate with the training received, it is nevertheless prohibitive to many persons of worthwhile talent, and leaves this type of instruction available only to those who have money.

At Dennis it might be possible eventually to build a very small stage, and a small auditorium, seating perhaps a hundred persons, and here put on new plays week after week under the guidance of a good professional director. The actors, designers, scene painters, builders, electricians, costumers, — all the force, in fact,—might be recruited from the talented young people of the Cape. Performances might be given each evening, for one of the great values of training is found in infinite repetition, and numerous performances before very small audiences are of considerably more value than a few performances before large audiences. A small sum, might be charged the public for admission. This sum ought to cover the cost of production, not prohibitive in any case, for amateur royalty rates on the plays used would obtain in all cases. Play royalties, a staggering expense in the case of the professional theatre, would be reduced to a minimum, and other expenses would be proportionate. It is even possible that the receipts would be sufficient to support a simple and wholesomely planned living group for the young people.

The idea of a Junior Playhouse is a nebulous one now of course, but it would be a fine thing for the young people of the Cape, and we know already that there is much latent talent here to be developed. If the interest of the public in the main theatre organization proves sufficient, such a branch junior organization would be a possibility and doubtless a fact.

STAGE FAVORITES GET GOLD PLAQUES

Prizes Presented to Pauline Lord and Alfred Lunt at the Guild Theatre

Gold plaques emblematic of their selection by the dramatic critics of the New York newspapers as having given the best stage performances of the year were presented to Pauline Lord and Alfred Lunt on the stage of the Guild Theatre last night after the first act of "The Second Man." The presentation was made by Frank Vreeland, dramatic critic of The Evening Telegram, acting for The Morning Telegraph, whose dramatic editors, Burton Davis and Thomas Van Dycke, conceived the idea of the award and canvassed the ballots of the critics.

Miss Lord was chosen on the basis of her performances in "Sandalwood" and "Mariners," while Mr. Lunt, a member of the Theatre Guild's Acting Company, received his plaque for work in "The Second Man," "Ned McCobb's Daughter" and "Juarez and Maximilian."

Mr. Vreeland was introduced by Theresa Helburn, Executive Director of the Theatre Guild. He pointed out the novelty of the award in that it helped to make the public conscious of the actors, whom, he said, audiences were inclined to forget. The placques, signed by eighteen Manhattan and Brooklyn dramatic critics, would, he added, be something for the performers to treasure, no matter what the reviewers might say of them in the future.

In response to demands of the audience Miss Lord and Mr. Lunt made brief speeches of acceptance and thanks.

Actresses who received honorable mention in The Telegraph's contest, which will be an annual event, were Alice Brady, Ruth Gordon, Rose McClendon, Helen Mencken, Ethel Barrymore, Lynn Fontanne, Jane Cowl and Blanche Yurka. The actors honorably mentioned were Walter Huston, Frank Wilson, Morgan Farley, Lee Tracy, Holbrook Blinn and E. G. Robinson.

MISS NANCY BEVILL

Miss Bevill's first engagement was with Sir George Alexander at St. James Theatre, London. Following that she did ingenue in "A Pair of Silk Stockings" and "Searchlights." Miss Bevill toured New Zealand as leading woman in "Man from Toronto," and then came to New York City to play with Norman Bel Geddes, Walter Hampden and Eva LeGallienne. Besides acting Miss Bevill has had much experience in vocal work.

MISS MARI WORTH

Miss Worth was second woman in stock company in Oakland, California, and leading woman in Repertoire in Pasadena. Miss Worth toured with William Hodge in "The Judge's Husband;" and played last winter in Chicago in "The Ragged Edge." Miss Worth also understudied Rhoda in "The Field God" in New York City.

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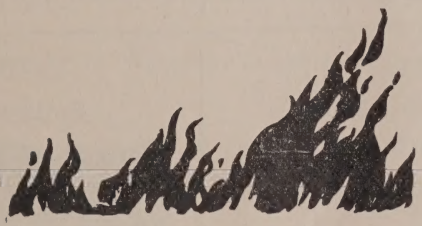

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THE CAPE PLAYHOUSE PROGRAM

It is not the intention or purpose of The Cape Playhouse, Dennis, Cape Cod, Massachusetts, to make a general canvass for advertising.

The Cape Playhouse program has nothing in common with the ordinary cosmopolitan theatre program. Neither are advertisements displayed on the curtain, by films or in any portion of the house.

The theatre's locale, its atmosphere, the high standing of its casts, devotion to the written drama, and the character of its patrons, will insure the program being retained for perusal and reference. While practicing no discrimination, we have and will have only selected advertisers in keeping with the appreciation and approbation of our patrons. Its composition and circulation will be in keeping with desirable ethics of publicity and free from annoyances from various sources.

A scrutiny of the list of advertisers will show shops, inns, hotels, tea-rooms and other business houses of a high grade who recognize the desirable character of our patrons and subscribers.

They have and are co-operating with our patrons and us in establishing this desirable feature on the Cape.

We earnestly trust that our patrons will favor them with their patronage.

Any information as to advertising should be addressed to

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